Symphony II:

Five Short Pieces for Polytempic Polymicrotonal Orchestra

Peter Thoegersen

2013-2023

As an offering to Anton Webern, although I am not wholly using cells, but rather, a 53tET 9-note tetrachord from C-F in the woodwinds, I dedicate these miniatures to him. Any extraneous notes outside this tetrachord are either treated as quartertones or 12tET. The brass are also treated with overtone partials, particularly the 7th partial, which is 969 cents, or 31 cents below standard tuning. The percussion, xylophone, marimba, harp and timpani, are all in standard 12tET. The strings are in eighth tones, or 48tET, except I do not write quartertones for them, except rarely.

Look: I do not have access to vast microtonal fingerings in today's date: January, 2023. I didn't even consider the fingerings when I feverishly composed this piece at a Oxnard Starbucks in 2013. The notes just flowed. The future will, WILL, have fingering manuals for all tunings for all instruments at some future date, but unfortunately, this will be incumbent on each performer to figure out on their own. The best I can offer is the note in cents. The brass, however, I have tried to take responsibility for by specifying the fingerings and fundamentals that will produce the desired notes. The winds, theoretically can use the overtone series as well, yet it is up to each player, their instrument make and model, and even reeds. I know I ask for a ton, but I do believe in this music, as I do believe the next phase of art music will tire of noise gestures and begin to yearn for a new pitch based system, without going back to 12tET common practice techniques. I believe the noise extended techniques are a type of whitewash after the serialists, who tried to equalize all the 12 chromatic notes during Stockhausen and Boulez. That ears wanted to graduate to a new and fresh kind of pitch, and microtones have tried to make their entrance, yet failed both to ignorance and that it simply wasn't time yet. At one time in human history, color perception was far more limited than what we all have today; I believe that pitch is the same. Humanity is in the process of expanding consciousness, and along with that, comes greater color and pitch perception. I am following a natural dictate that seems to be ready at this point in man's history. This is a paradigm change.

Thank you for your time.

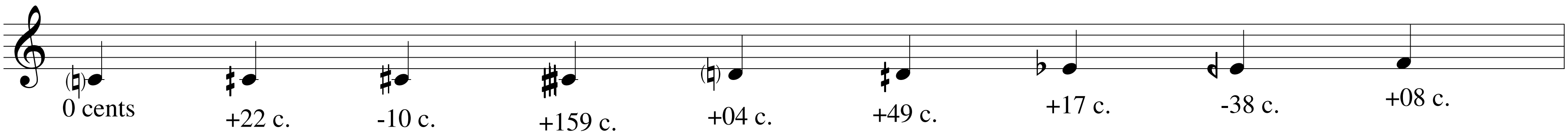
Peter A. Thoegersen, DMA, University of Illinois, Urbana-Champaign

Portland, OR

Legend

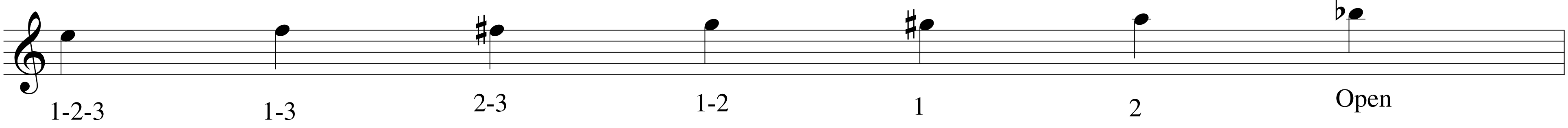
Woodwinds

Woodwinds Tuning in 53tET in a 9-note tetrachord, from C-F

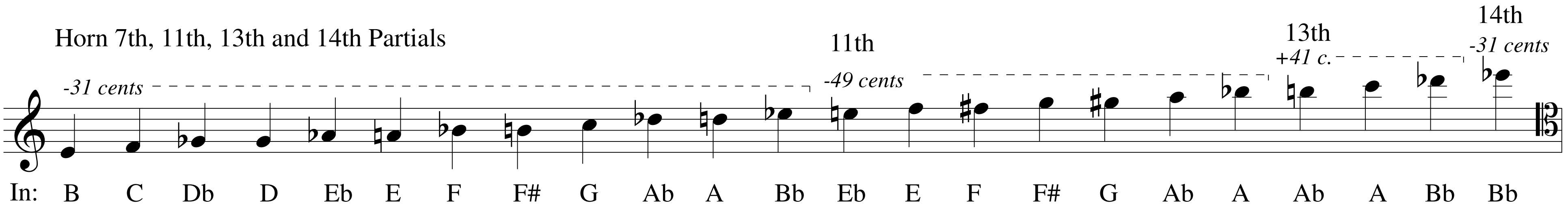


Brass

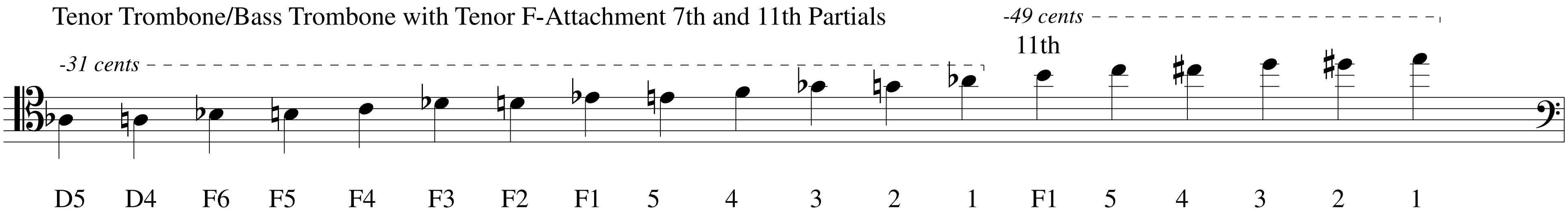
Trumpet 7th Partials, all 31 c. below 12tET



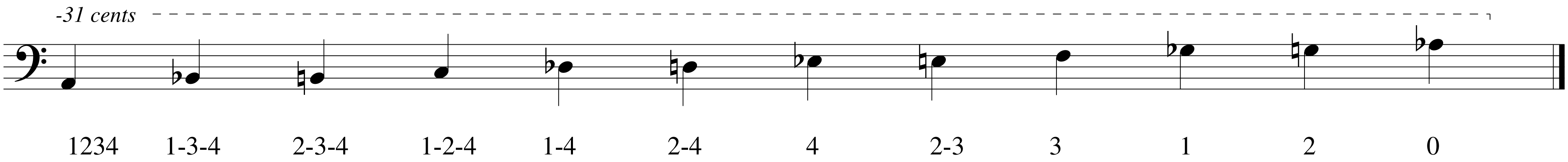
Horn 7th, 11th, 13th and 14th Partials



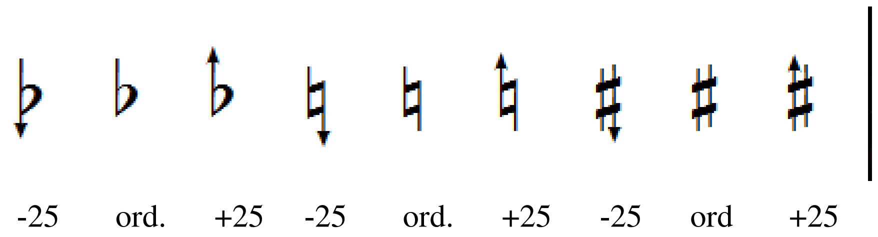
Tenor Trombone/Bass Trombone with Tenor F-Attachment 7th and 11th Partials



BBb Tuba 7th Partials, four valve



Strings in 8th Tones, 48tET, at 25 cent intervals



Occassionally quartertones are used, as they are incorporated into 48tET, I avoid them, however.

Percussion are all 12tET!

N.B. The Brass will sometimes feature non-microtonal partials marked "ord."

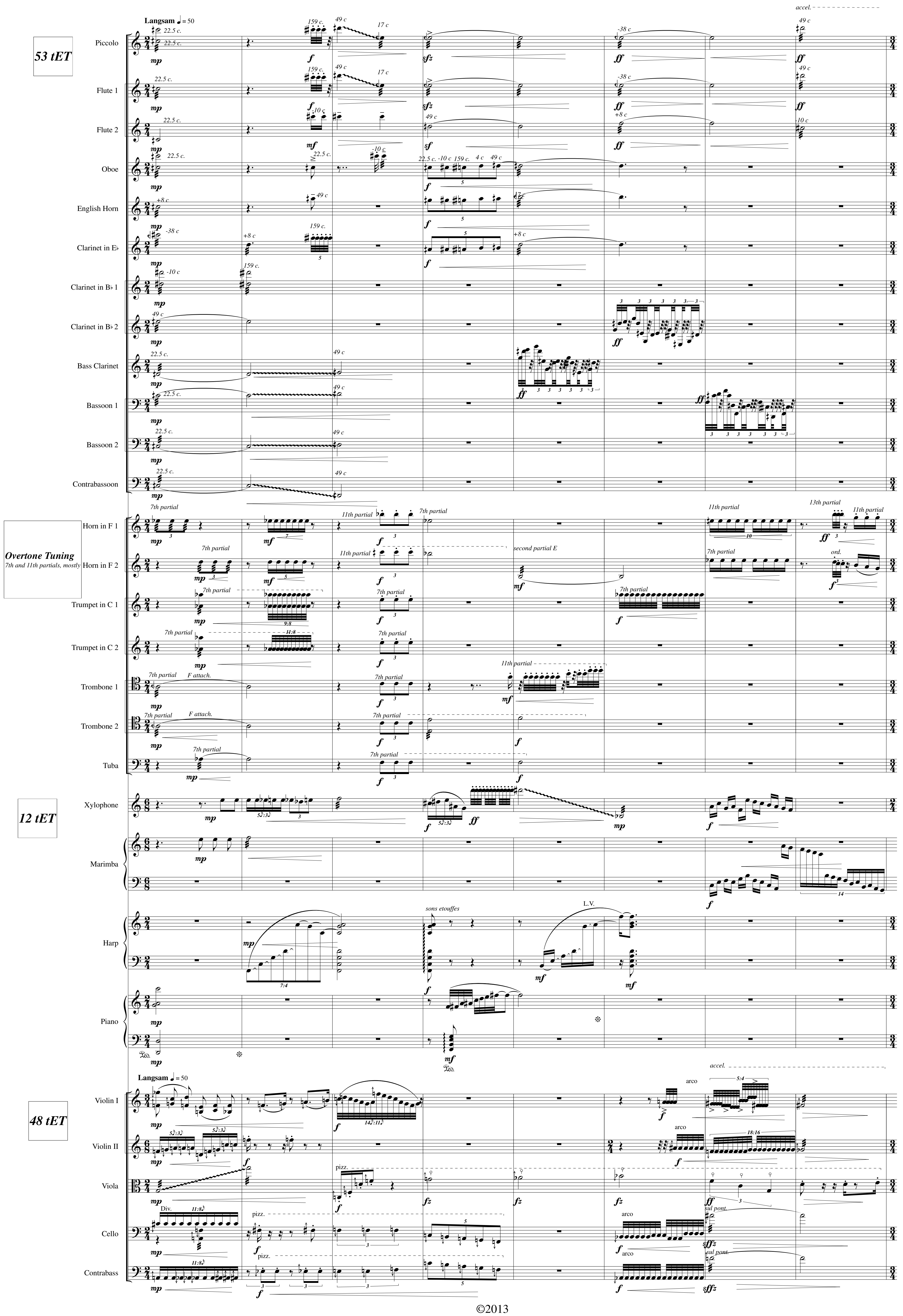
Score

Symphony #2

No Vibrato

First Piece

Peter Thoegersen



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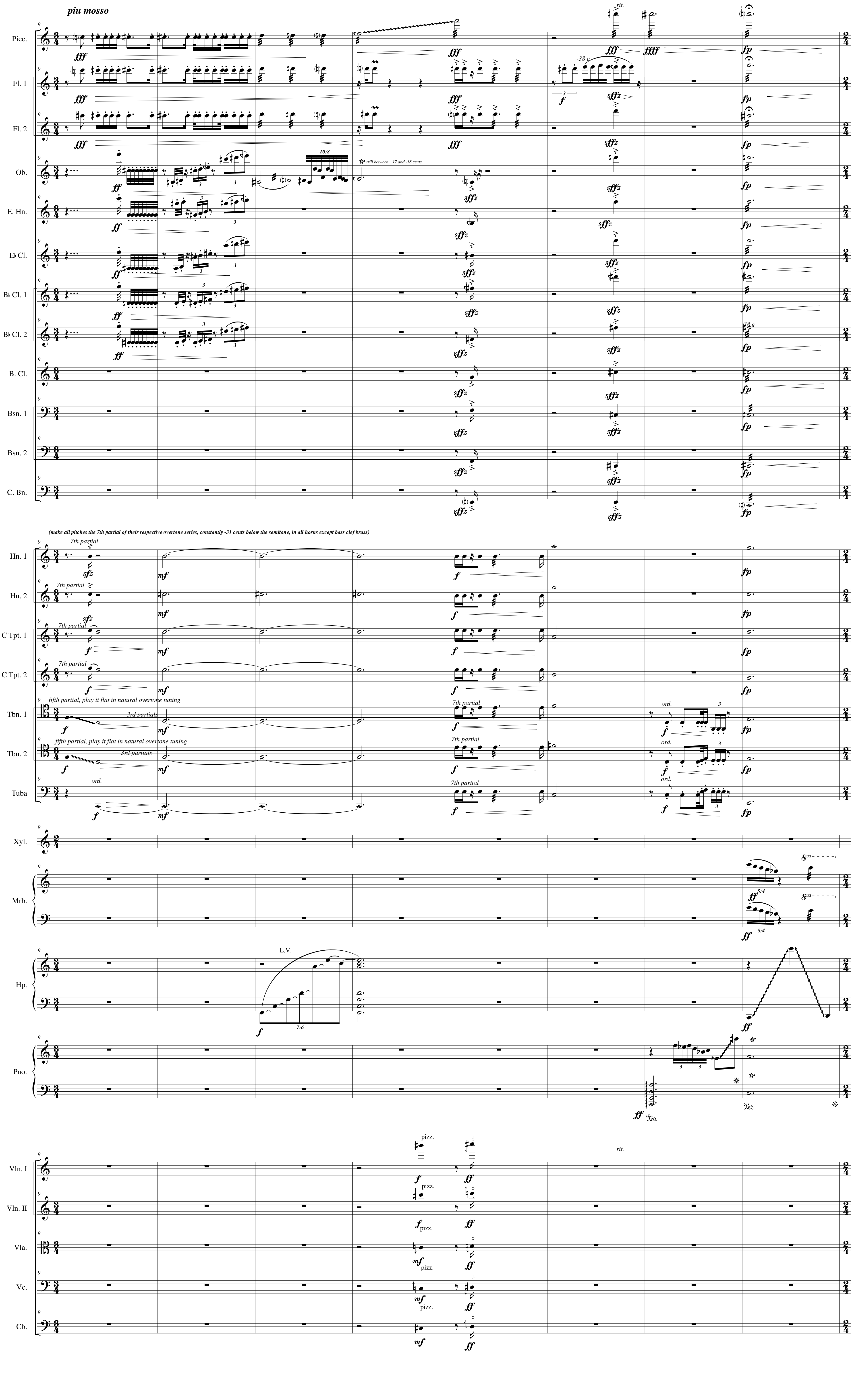
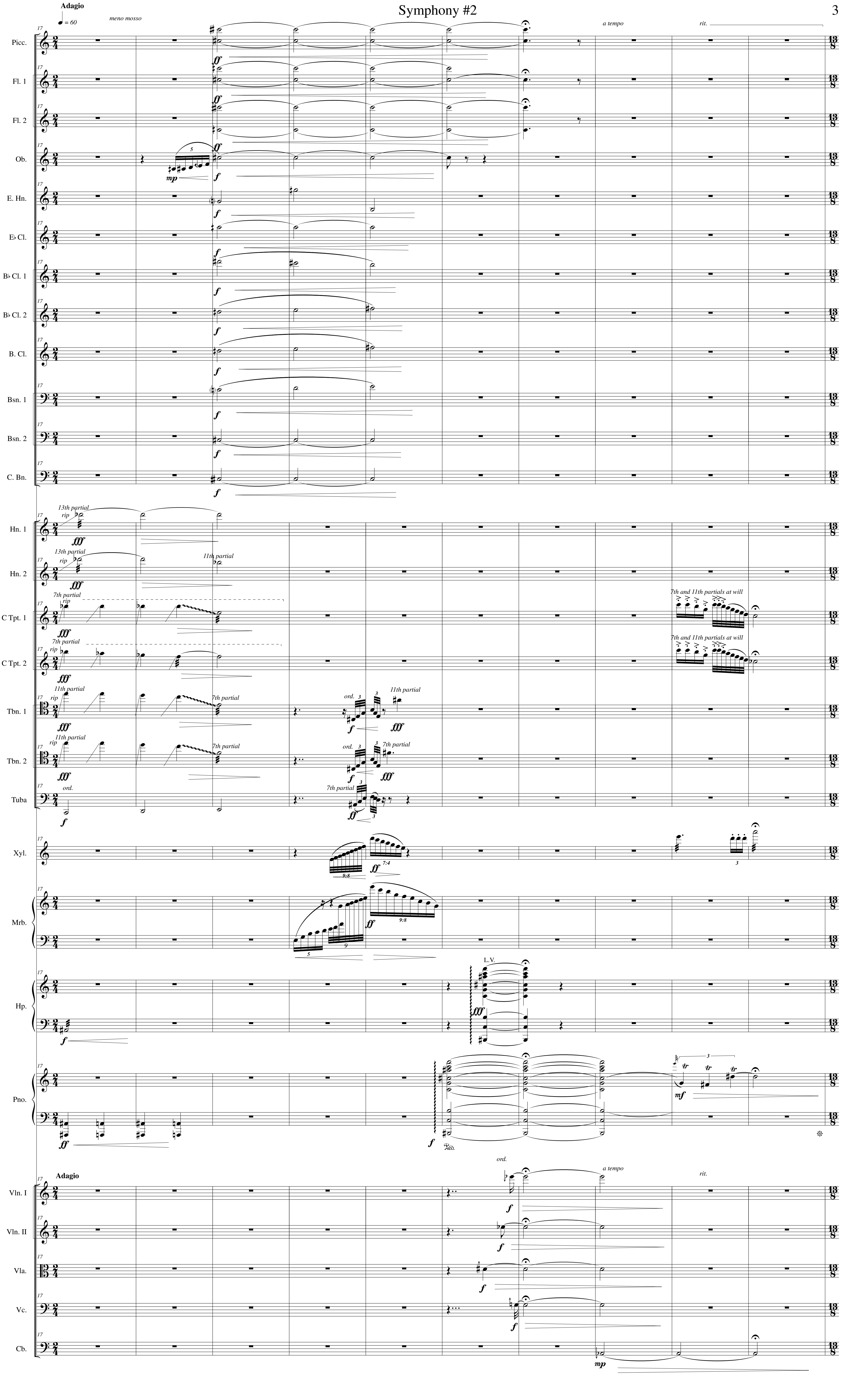
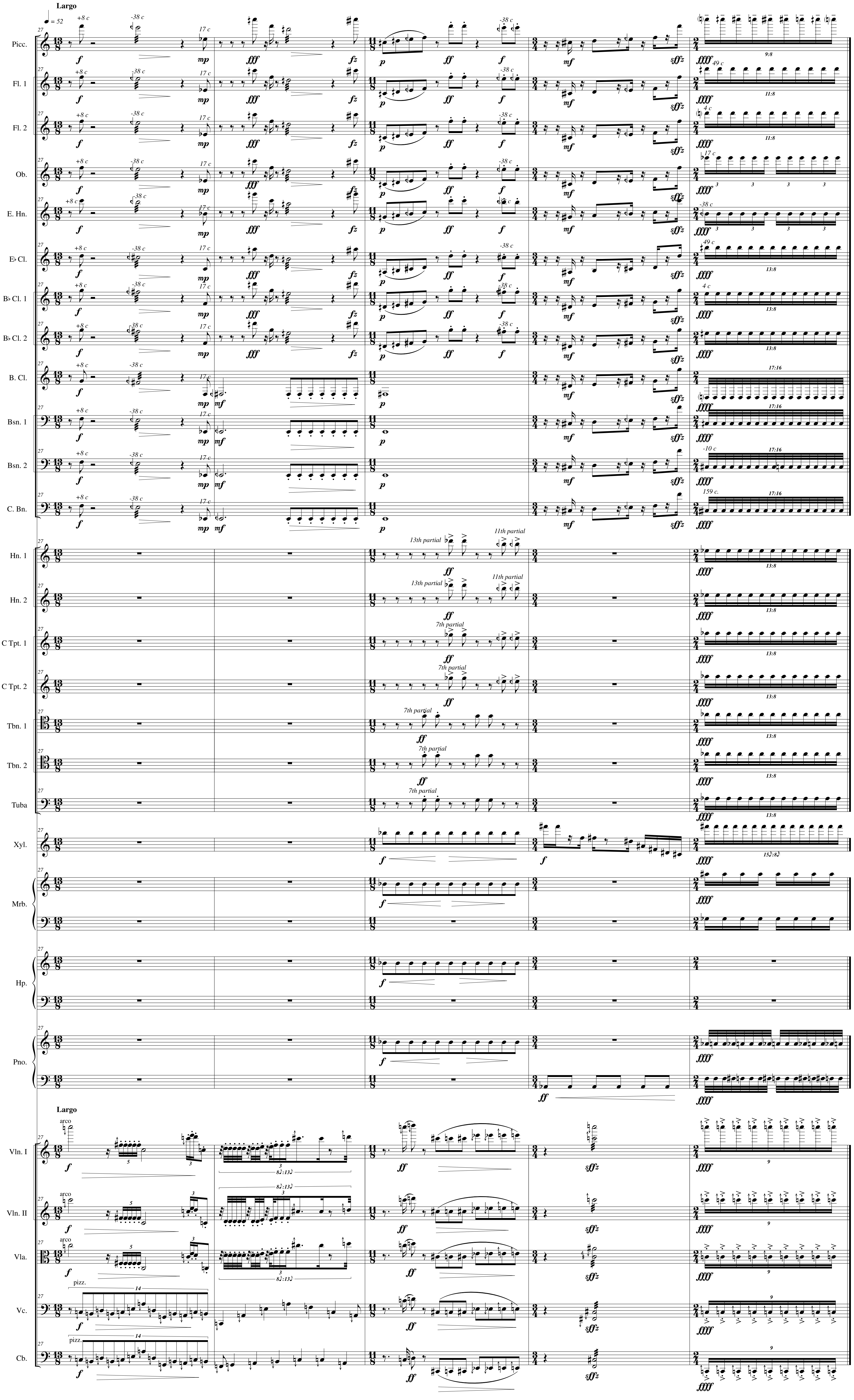

piu mosso
rit.
Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
-38 c
10:8
trill between +17 and -38 cents
(make all pitches the 7th partial of their respective overtone series, constantly -31 cents below the semitone, in all horns except bass clef brass)
7th partial
fifth partial, play it flat in natural overtone tuning
3rd partials
ord.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Xyl.
Mrb.
Hp.
L.V.
Pno.
pizz.
rit.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Adagio
♩ = 60
meno mosso
a tempo
rit.
Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Xyl.
Mrb.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
13th partial
rip
11th partial
7th partial
ord.
7th and 11th partials at will
L.V.


Largo
♩ = 52
Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Xyl.
Mrb.
Hp.
Pno.
Largo
arco
pizz.
Vln. I
Vln. II
Vla.
Vc.
Cb.
13th partial
11th partial
7th partial

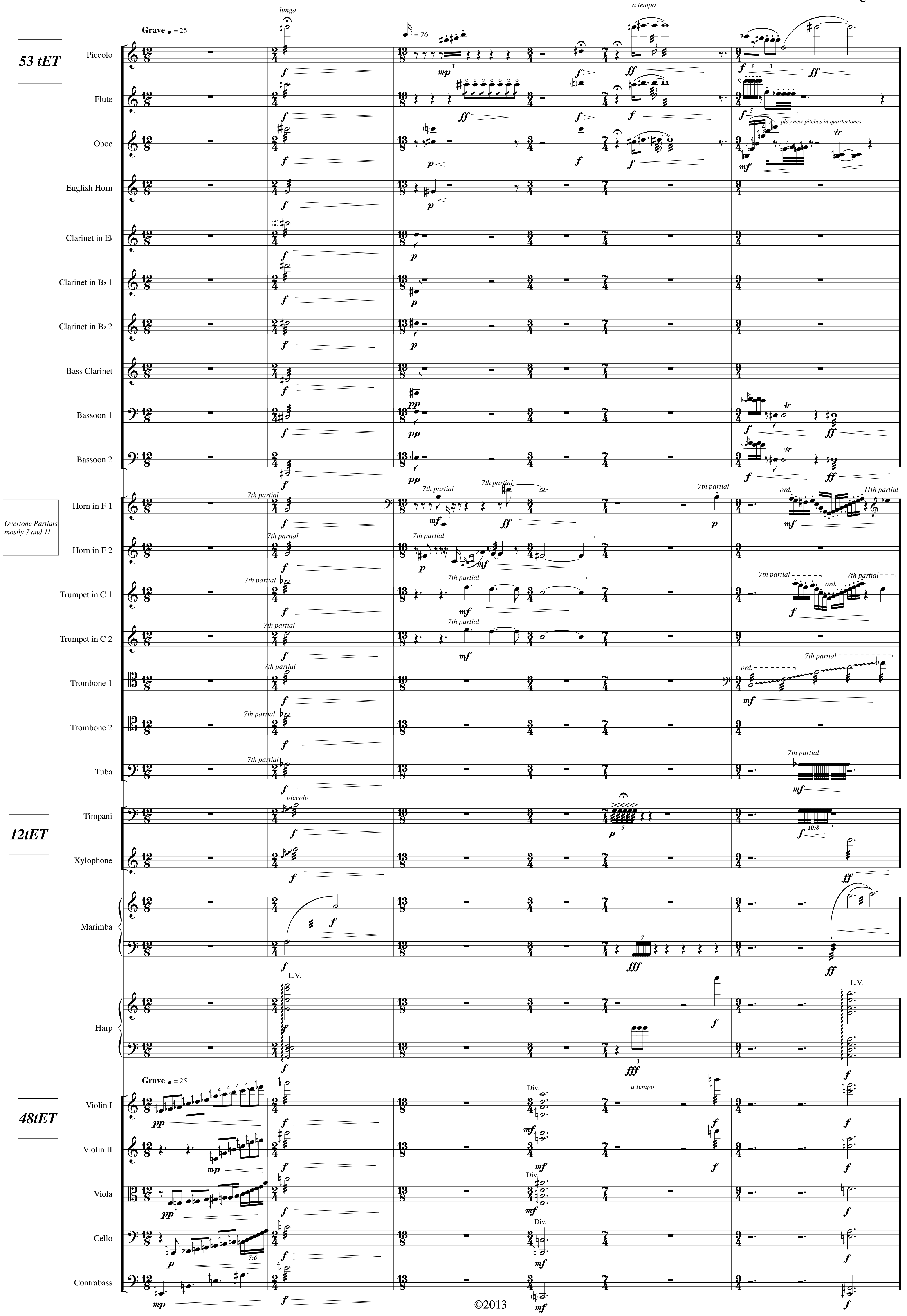
Score

Symphony II:
Five short pieces for Polymicrotonal/Polytempo orchestra

No Vibrato

Piece 2

Peter Thoegersen



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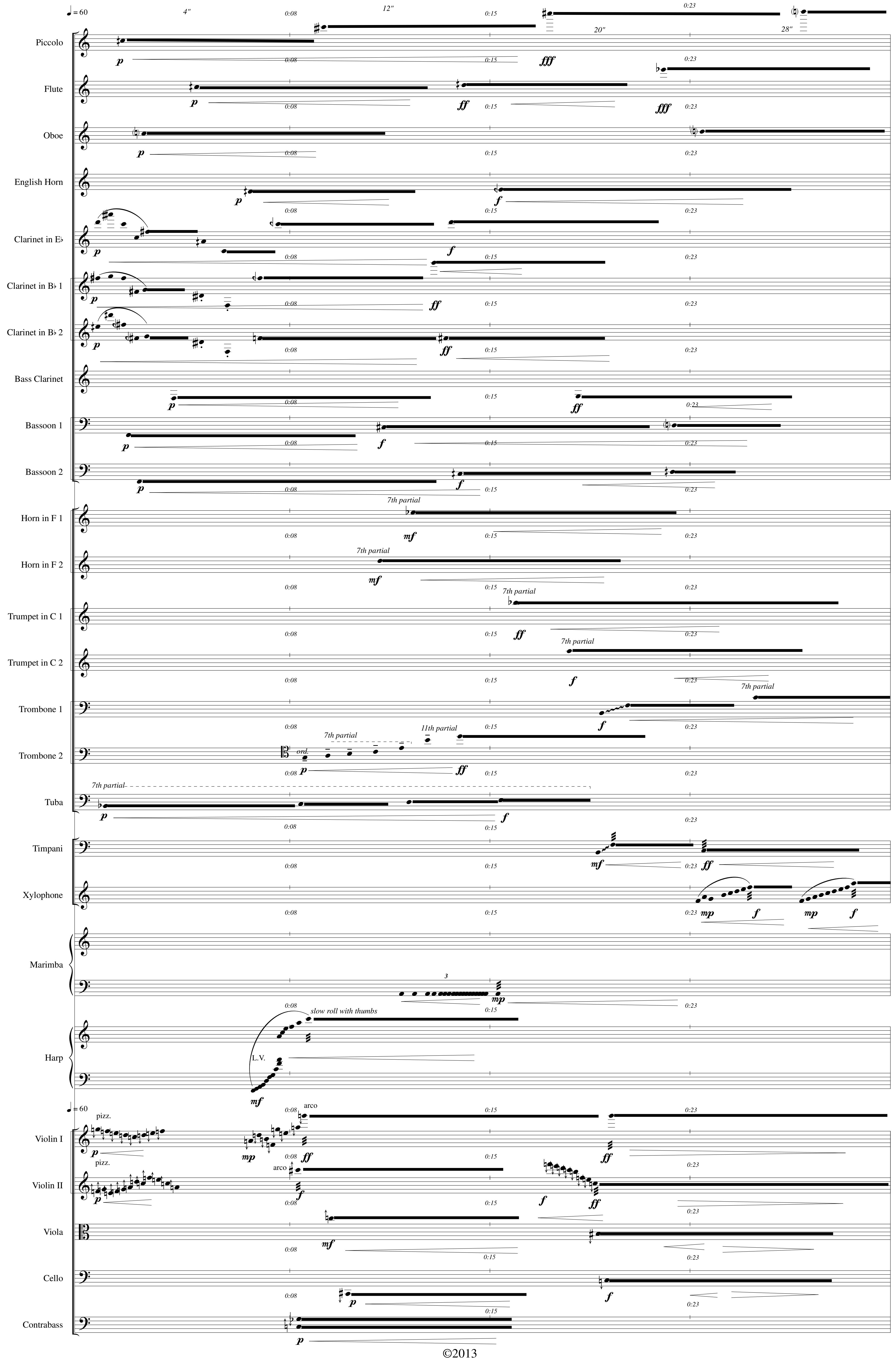
Score

Symphony II: five short pieces for Polymicrotonal/Polytempic Orchestra

Peter Thoegersen

Piece 3

Senza Misura e Sostenuto



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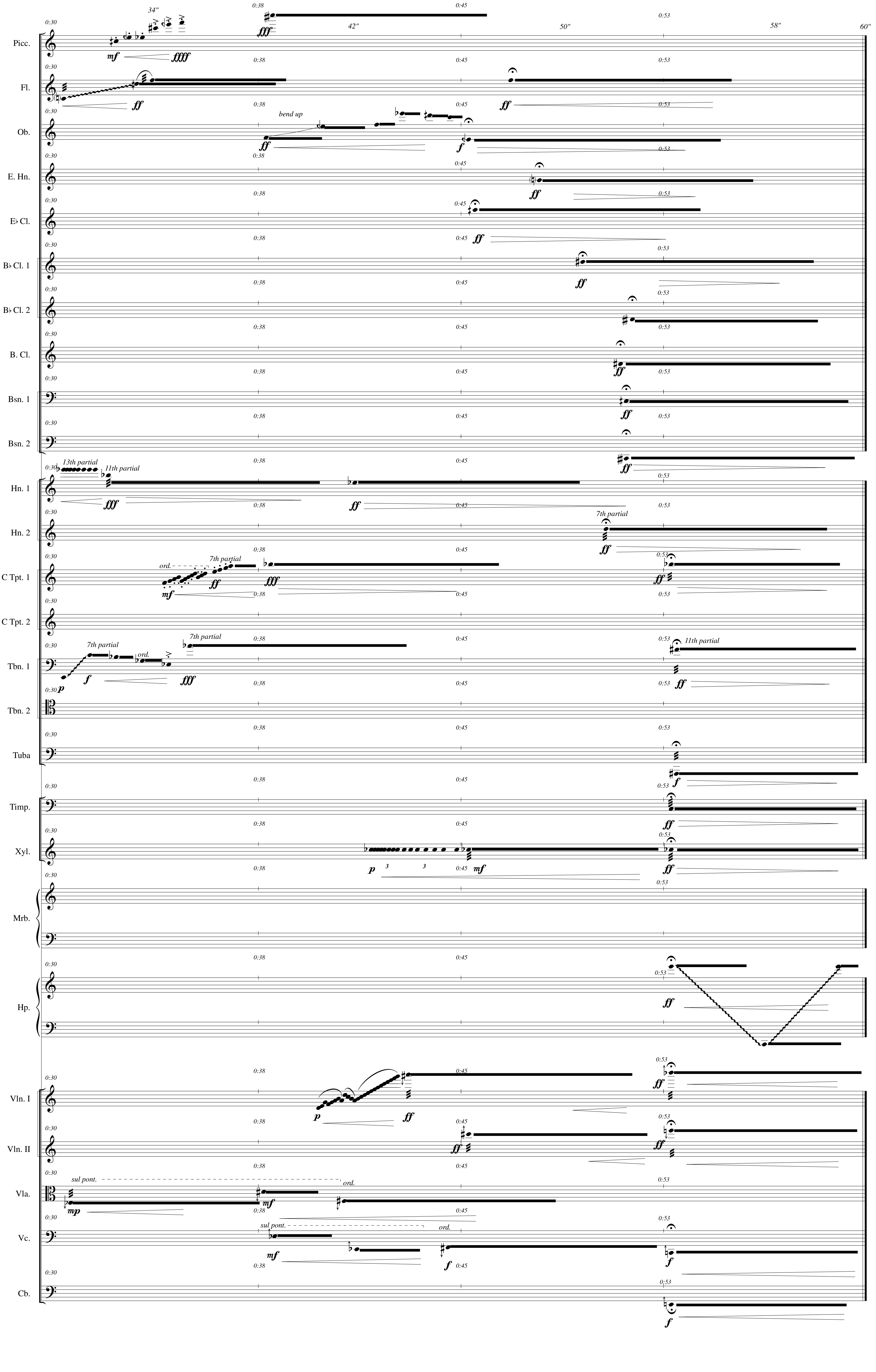
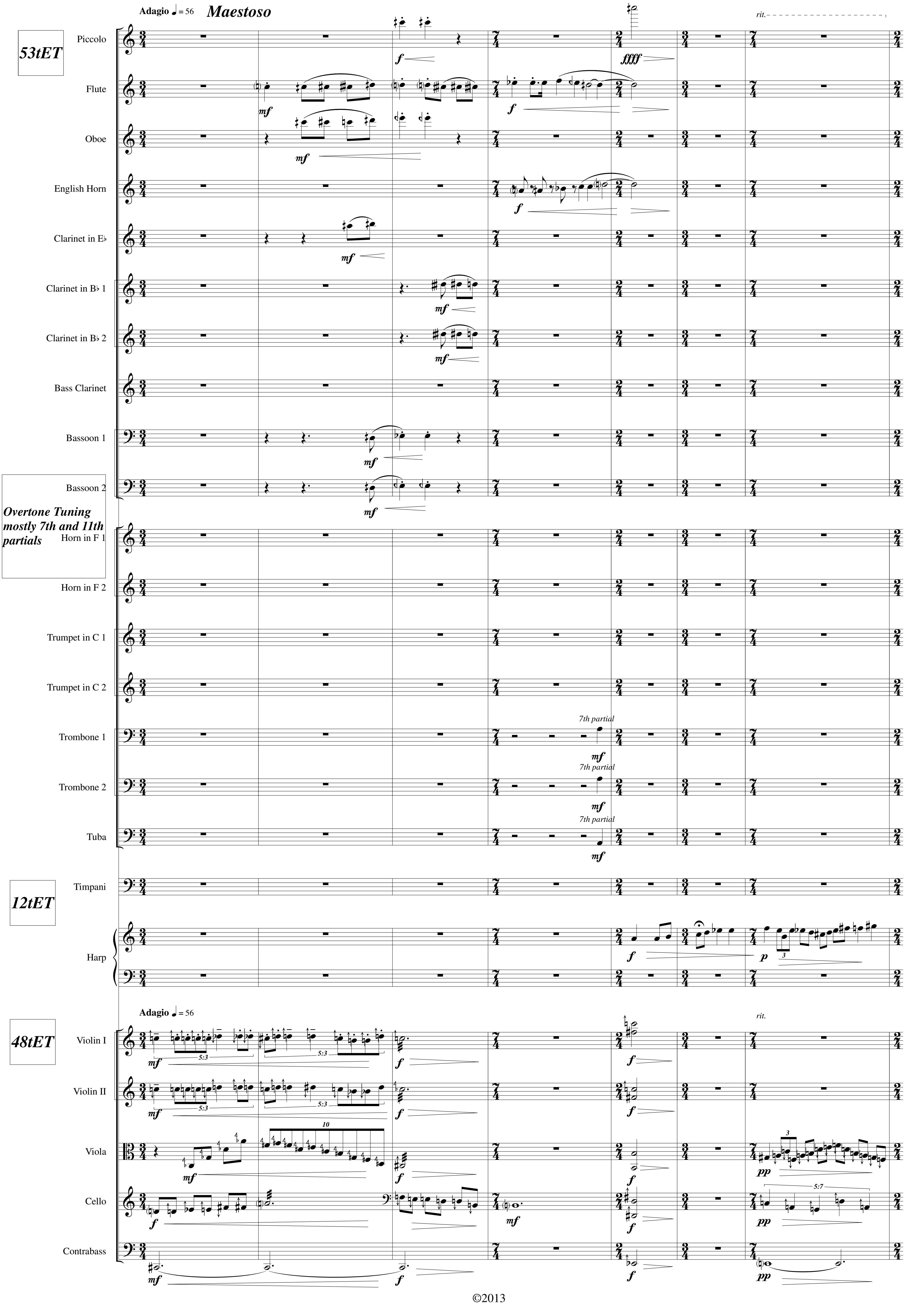

Picc.
Fl.
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Xyl.
Mrb.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
0:30
0:38
0:45
0:53
34"
42"
50"
58"
60"
bend up
13th partial
11th partial
7th partial
ord.
sul pont.

Score

Symphony II: Five Pieces for Polymicrotonal Orchestra

Peter Thoegersen

Piece 4



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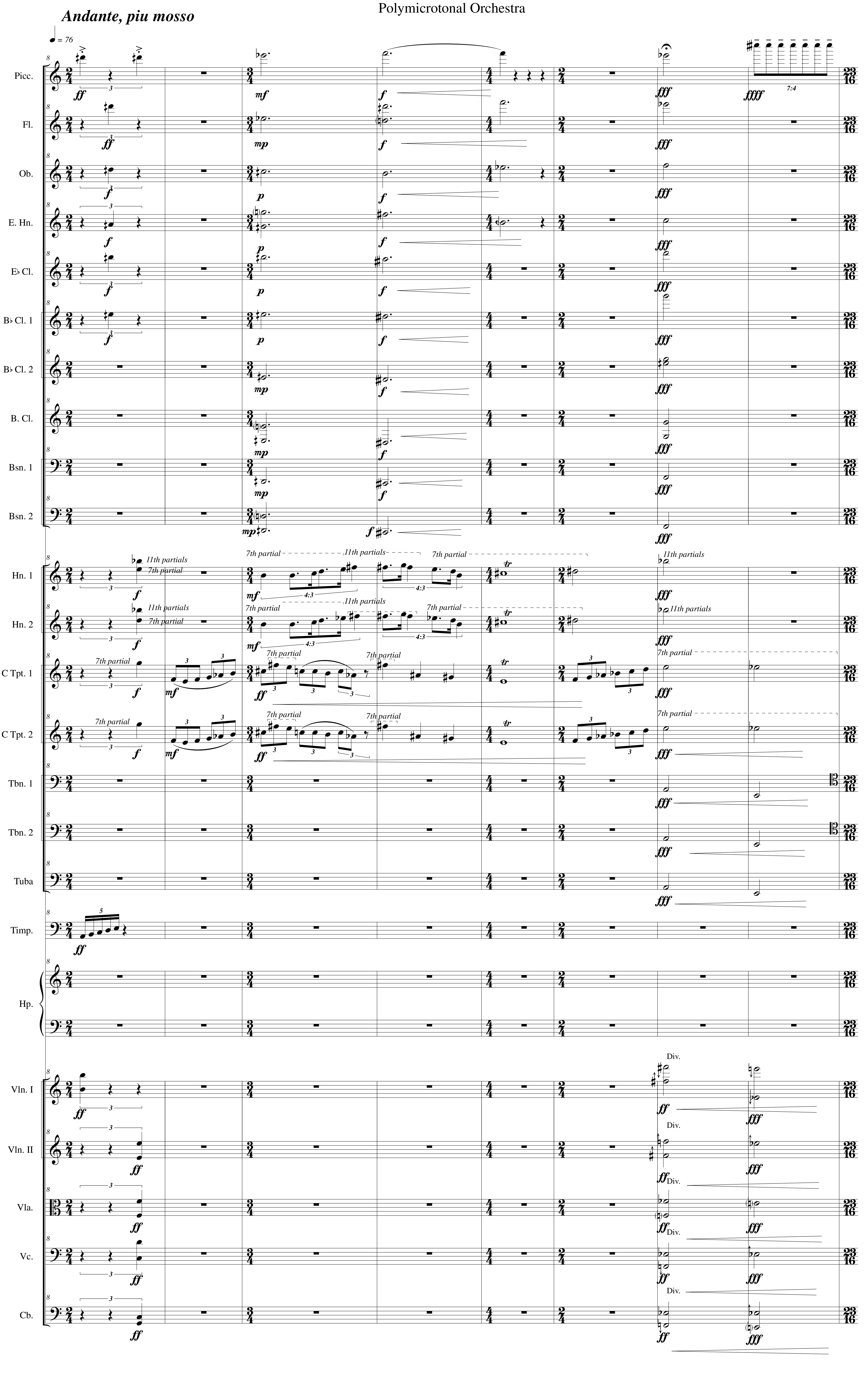
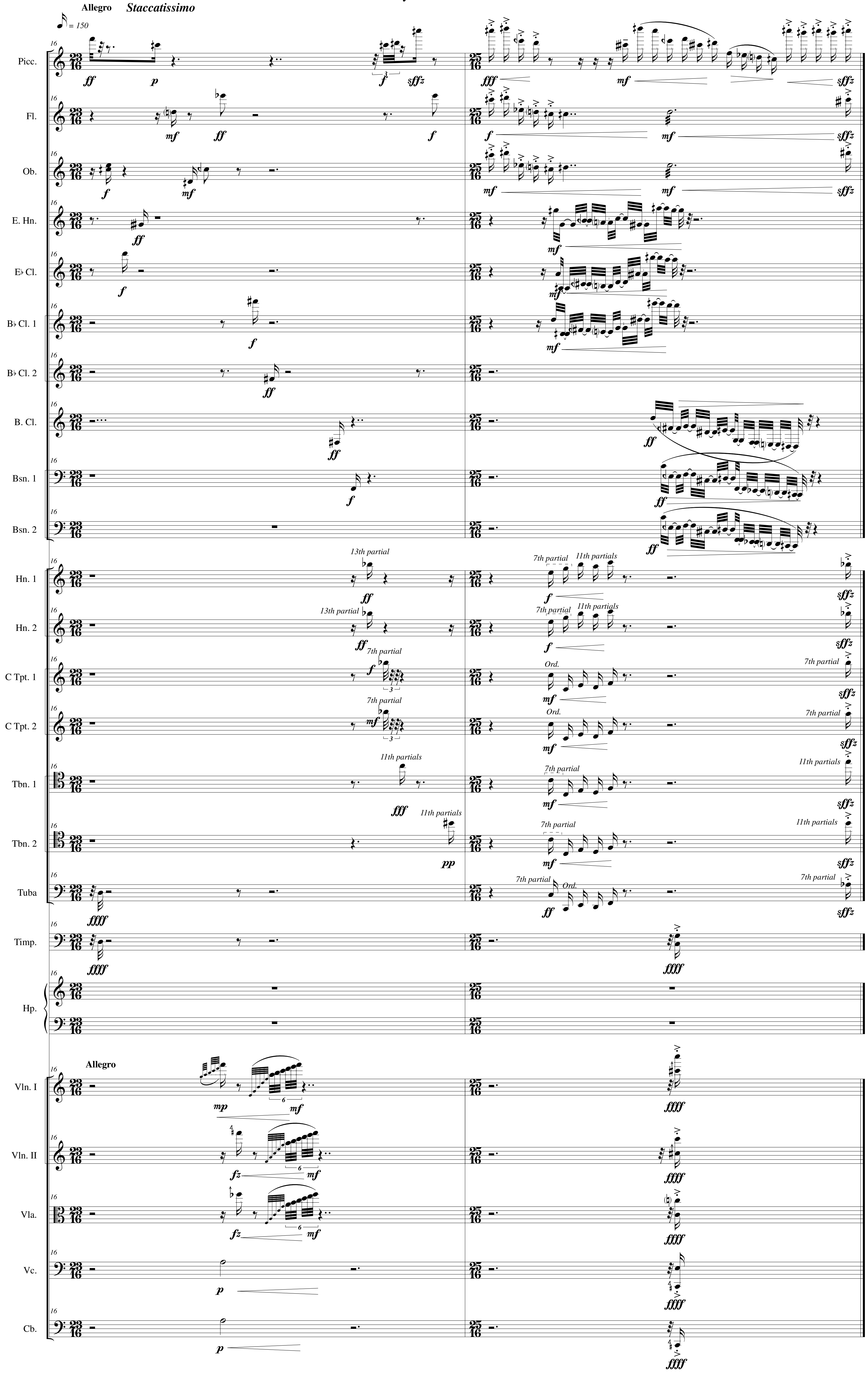

Andante, piu mosso
♩= 76
Picc.
Fl.
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
11th partials
7th partial
Div.


Allegro
Staccatissimo
= 150
Picc.
Fl.
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Hp.
Allegro
Vln. I
Vln. II
Vla.
Vc.
Cb.
13th partial
7th partial
11th partials
Ord.
11th partials
7th partial

Score

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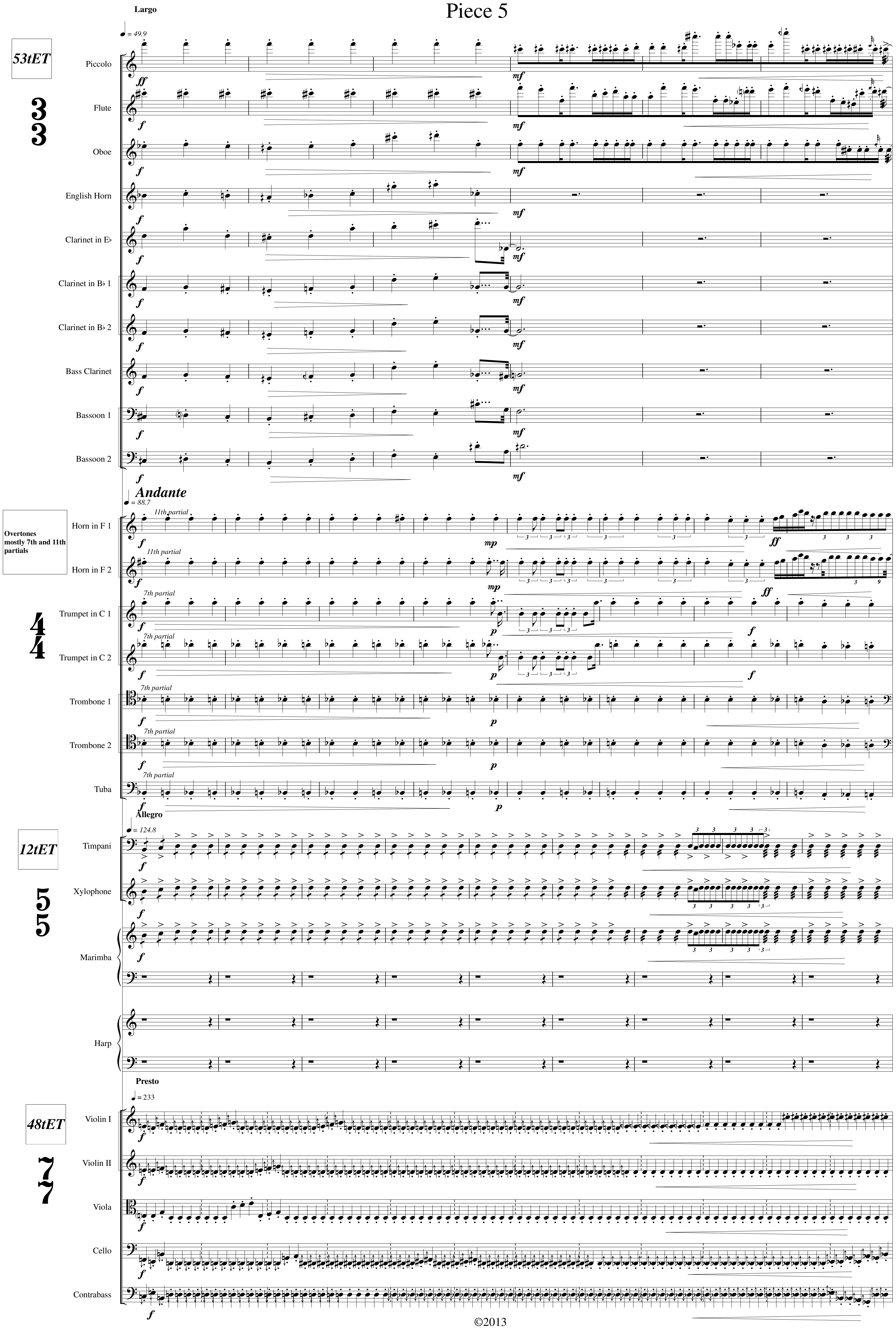
Piece 5



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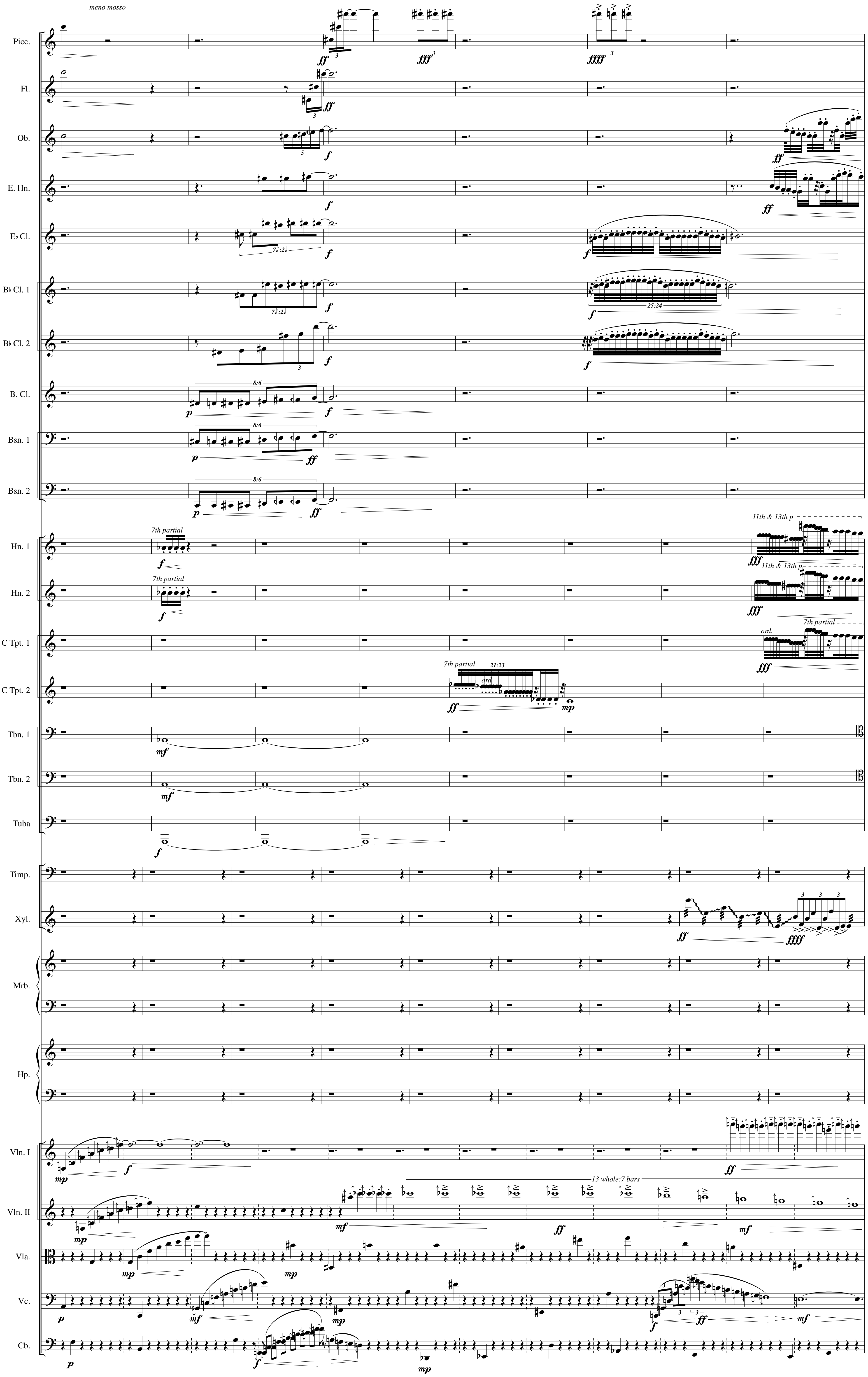
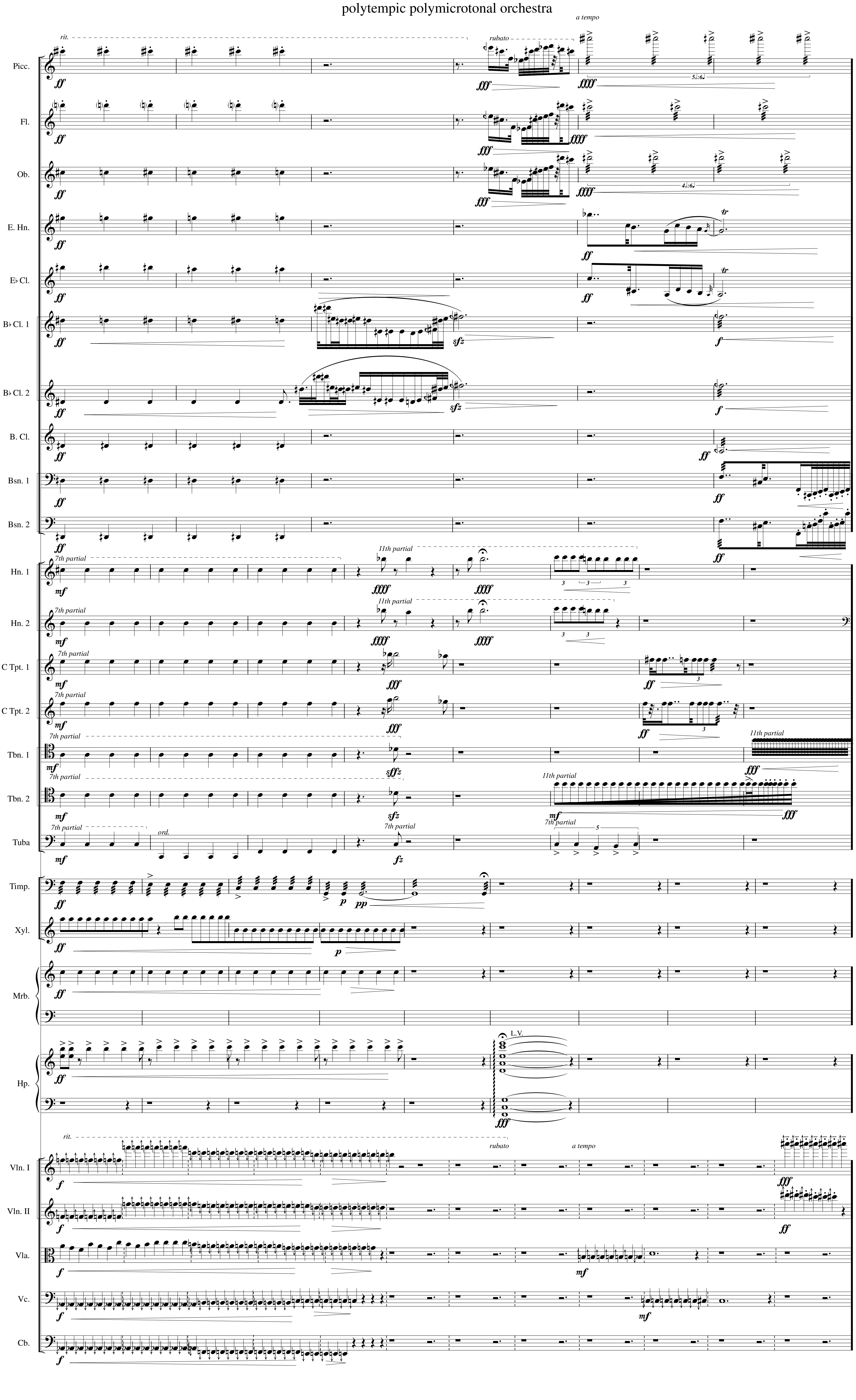
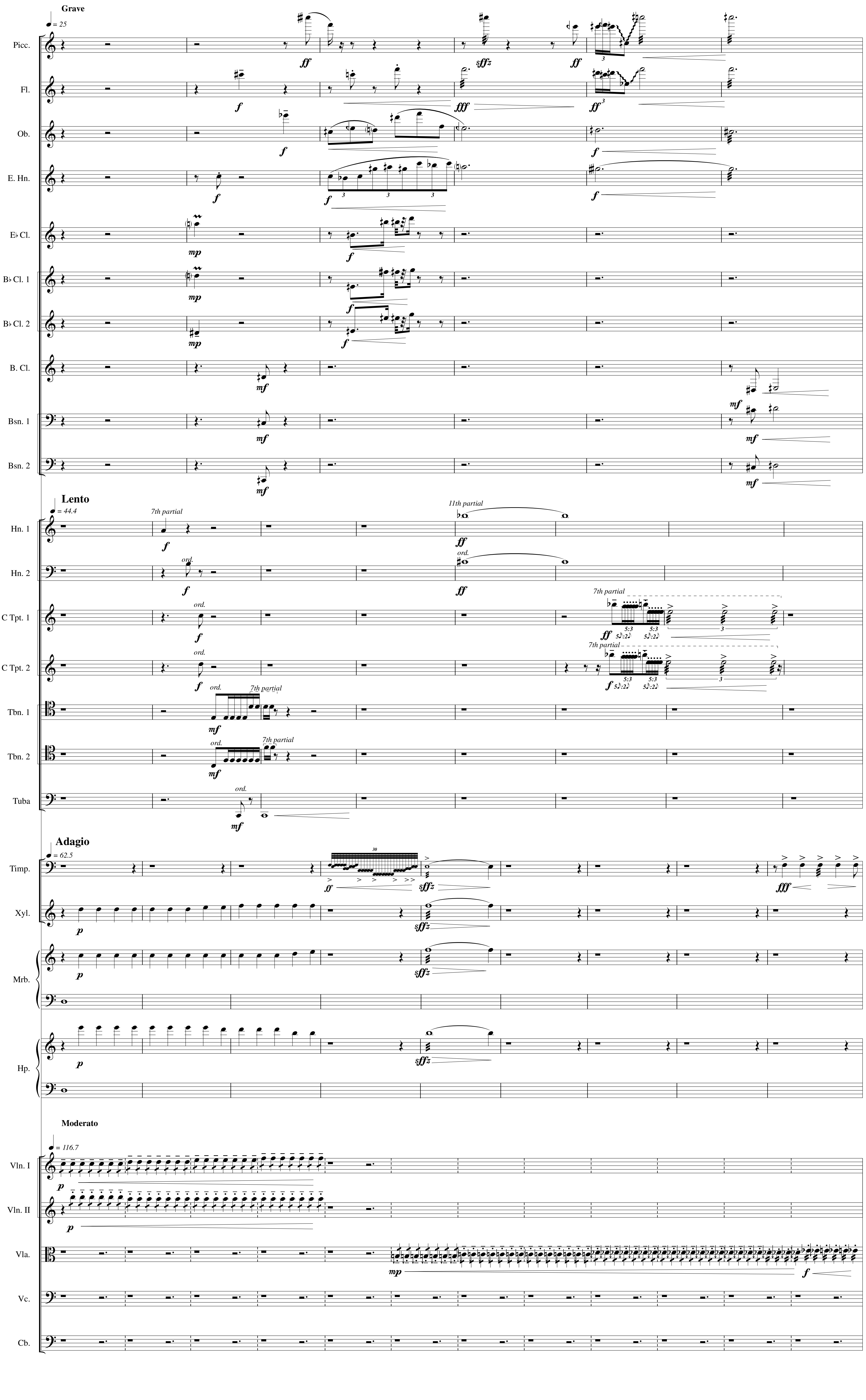
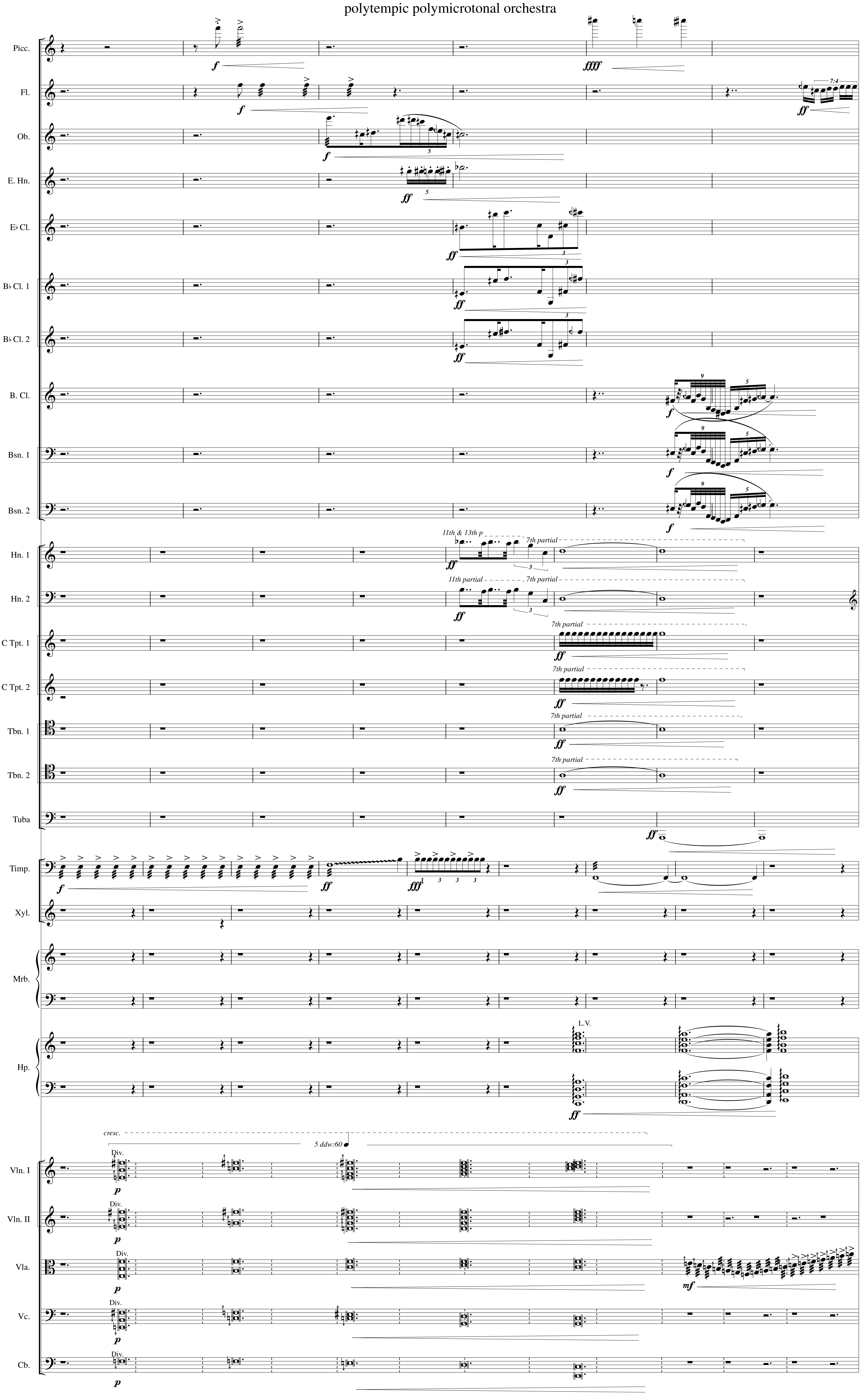
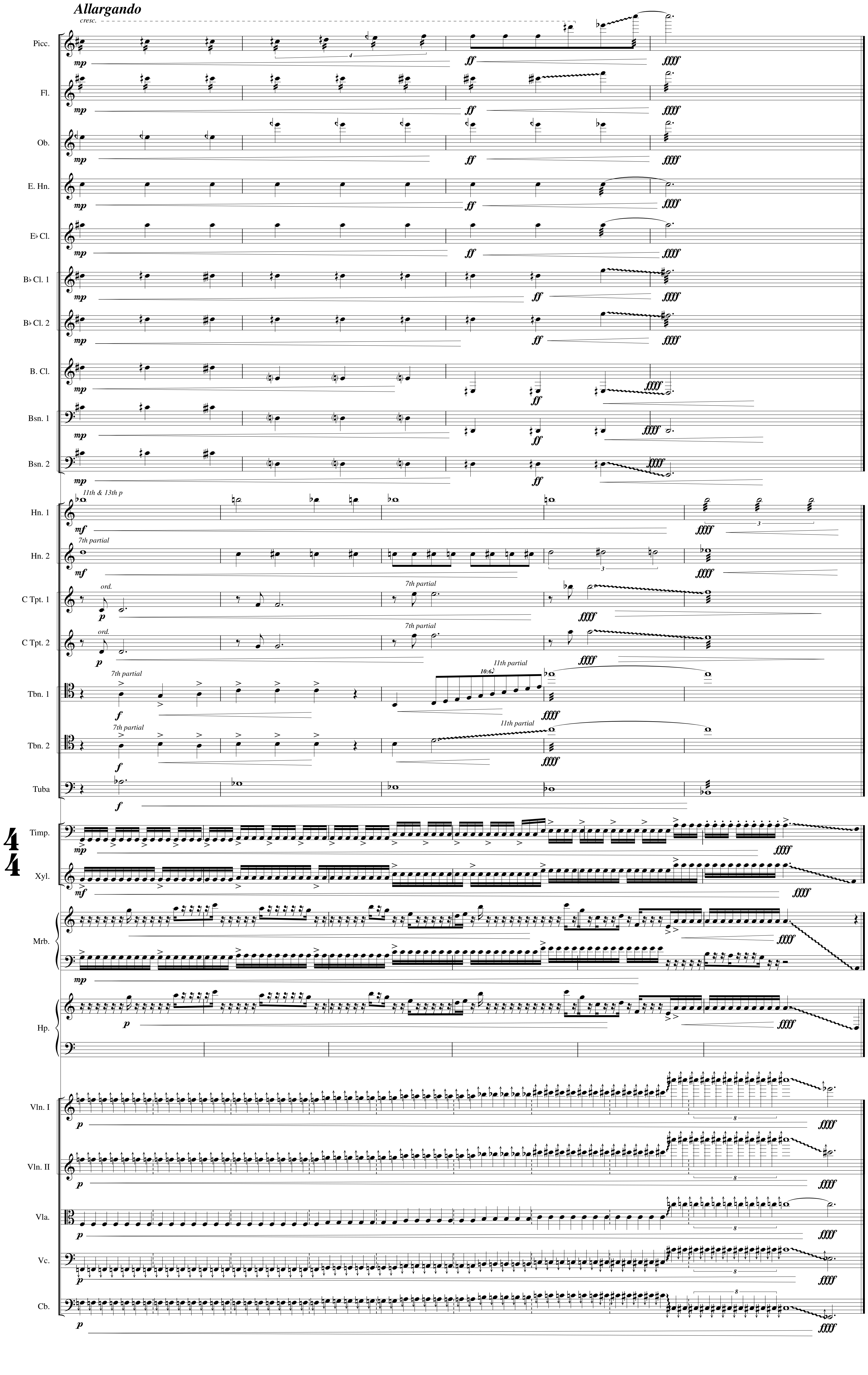

meno mosso
Picc.
Fl.
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Xyl.
Mrb.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
7th partial
11th & 13th p
ord.
21:23
25:24
8:6
13 whole:7 bars


a tempo
rit.
rubato
Picc.
Fl.
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
7th partial
11th partial
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
ord.
Tuba
Timp.
Xyl.
Mrb.
L.V.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Grave
= 25
Picc.
Fl.
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Lento
= 44.4
7th partial
11th partial
ord.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Adagio
= 62.5
Timp.
Xyl.
Mrb.
Hp.
Moderato
= 116.7
Vln. I
Vln. II
Vla.
Vc.
Cb.


Picc.
Fl.
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Xyl.
Mrb.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
7:4
11th & 13th p
7th partial
11th partial
L.V.
cresc.
5 ddw:60
Div.


Allargando
cresc.
Picc.
Fl.
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
11th & 13th p
Hn. 1
7th partial
Hn. 2
ord.
C Tpt. 1
C Tpt. 2
Tbn. 1
11th partial
Tbn. 2
Tuba
Timp.
Xyl.
Mrb.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.